

The Art of Economic Development

Community Colleges for Creative Economies



REGIONAL
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Partner Organizations

HandMade in America, Asheville, North Carolina

North Carolina Community College System, Raleigh, North Carolina

UNC Office of Economic and Business Development, Chapel Hill, North Carolina

We wish to acknowledge support for the conference and this publication from:

Appalachian Regional Commission, Washington, DC

Inn at the Biltmore House, Asheville, North Carolina

Cherokee Preservation Fund, Cherokee, North Carolina

Lumina Foundation for Education, Indianapolis, Indiana

North Carolina Department of Commerce/Workforce Development Board, Raleigh, NC

Progress Energy, Raleigh, North Carolina

U.S. Department of Agriculture / Economic Research Service, Washington, DC

Winthrop Rockefeller Foundation, Little Rock, Arkansas

W.K. Kellogg Foundation, Battle Creek, Michigan

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Community Colleges for Creative Economies

White Paper and Conference Report

March 2005
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Carrboro, North Carolina 27510
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Cover photo: *Welding students at Bellingham
Technical College in Washington prepare their entry
for “Junkyards War” welding rodeo.*

ISBN 1-931613-02-8

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Acknowledgements

Planning, organizing and hosting the conference took an intense collective effort that involved a great number of people. Although RTS took the lead, its partners played very important roles. Becky Anderson, Donna Abranches and Carole Summers at HandMade in America, in particular, helped immensely in organizing and leading site visits, preparing materials, and hosting the participants. Martin Lancaster, President of the North Carolina Community College system and Jess White, Director of the UNC Office of Economic and Business Development provided advice on speakers and informed their constituencies about the conference. Jim McKenney did the same through the American Association of Community Colleges.

All of our supporters listed on the previous page helped not only with resources but also in disseminating information about the conference and, in most instances, participating in the conference itself.

Among RTS staff, Keshi Satterwhite played an invaluable role in all aspect of conference planning and management, preparing materials, coordinating with the hotel, arranging for all food, equipment, rooms, communicating with speakers about flight and room arrangements, and managing the budget. Sarah Butzen, Cynthia Liston, and UNC student intern Rachel Fleming also played major parts in the planning, on-site coordination, and, along with RTS Principal Trent Williams, documenting the proceedings.

Robert Donnan provided photographs and Cynthia Liston, Jana Shannon, and Daniel Broun all contributed valuable suggestions and edits to the final report. Thanks to Maxine Mills for the design of the report.

Thanks also to Mary Eldridge, Rob Levin, and Bruce Greene for the Appalachian music at the reception.

*Stuart Rosenfeld
March 2005*

I. The avant-garde of community colleges

Community colleges have become many things to many people over their century-long transformation from junior colleges into comprehensive learning environments. As relative latecomers to America's education system, they have been able and willing to take on missions and serve people that other levels of education could not or would not. Community colleges have become well known for their effectiveness in delivering education and training, supporting industrial development, and serving all—including the poorest, newest, and underachieving segments of the population—all with workmanlike efficiency.

Despite their achievements, few think of community colleges as bastions of creativity or particularly “cool” places. Effective, yes; but not places with strong reputations for arts, culture, or being “cool,” not places that are likely to attract students—or, for that matter, alumni, retirees, and knowledge-intensive companies. Institutions of higher education like the University of Michigan, University of Wisconsin, Bennington, Bryn Mawr, or Bowdoin not only offer strong programs of study but also anchor environments where people like to spend their free time. Community colleges, in contrast, offer convenience and value to students and companies. Because so many of their students are local, have families, and work full time, they do not serve the same social function. The community college is where people commute—sometimes long distances—to acquire skills, credits or simply pursue interests and then return to their homes, families and jobs.

Yet many community colleges are unassumingly becoming places students and communities do look to for leisure-time, creative, and cultural activities, and they are becoming institutions of choice for qualifying for crea-

tive, and growing, occupations and industries. An increasing number of community colleges, particularly in small cities and rural areas, have large community or regional theatres and museums on campus; host artisan or writers' workshops, festivals, and concerts; and contribute to rebuilding main streets. They offer occupational and transfer programs in the arts, graphic design, architecture, crafts, film and video, animation, and other “creative class” careers.

Many community colleges are unassumingly becoming places students and communities do look to for leisure-time, creative, and cultural activities, and they are becoming institutions of choice for qualifying for creative, and growing, occupations and industries.

Community colleges, in fact, are becoming known as “cool” places. Wilkesboro Community College in rural North Carolina draws more than 70,000 people to its campus for MerleFest, a nationally known music festival, each April, which brings about \$14 million into the area. Capital Community College in Hartford, Connecticut, by taking over a historic department store in the center of the city and retaining its art deco interior, has added immensely to the attraction of downtown. Central Carolina Community College in Siler City, North Carolina operates the state's first arts business incubator and one of the few in the nation. Santa Fe Community College's fine furniture program adds another dimension to the area's already huge visual arts and ceramics cluster. Okaloosa Walton Community College in Florida claims the title of “cultural and artistic center for Northwest Florida” and fields the Northwest Florida Symphony Orchestra.

The sectors most likely to grow and create jobs are those knowledge-intensive companies that employ highly talented and creative workers, the companies that depend on art and design, and those that produce artistic or designer goods or services.



Made by Munro
Shoes, Hot
Springs, Arkansas

Why have the contributions of community college to the arts, culture, and creativity—in the community, the economy, and work force—received so little notice and respect to date? Perhaps it's because community colleges have been too successful in preparing the nation's workforce, too proficient in serving businesses, and too good at improving access to higher education that their civic and cultural contributions have been overlooked—and, unfortunately, sometimes neglected.

Community colleges have been renowned for supporting new and expanding industries, keeping the pipeline filled with new workers, and upgrading skills of incumbent workers. They deliver a vast array of services, from industrial and information technologies to health and social services.

Whereas universities are expected to anchor creative milieus and attract the most talented students with the highest SAT scores, community colleges are expected to support local industry, attract business investment, and educate residents of all ages, abilities, and persuasions in communities of all types. If community colleges have been so successful with the niche they've carved out for themselves, why are they changing?

Crafting a new strategy

The main argument for readjusting priorities is that the economic landscape and employment base in the U.S. have changed over the past two decades—in some places, dramatically. The manufacturing base that covered much of non-metro America in the seventies and eighties is now moving to places with lower costs, and the nation's smaller cities and towns are struggling to find new jobs to offset the losses in abandoned factories and mills.

North Carolina, for example, has lost 72 percent of its apparel employment, 60 percent of its textile jobs, and 33 percent of its furniture jobs since 1990—many of which were in rural areas and small cities. Most of these jobs have gone to China where one city alone, Chaozhou, now produces 510 million evening gowns annually; and another, Datang, produces nine billion pairs of socks each year.¹

Although industrial attraction remains the favored economic strategy and largest investment in most regions and states, there are far fewer “winners” than there were in the latter half of the twentieth century when, as one southern official remembers, “one just had to turn North and chant three times” to attract new investment. The highest tech and most research-intensive companies have been clustering in certain cities that have both cultural amenities and strong universities. Regional economic developers in other places who understand these changes are finding it necessary to shift their tactics from incentives to recruit and hold onto industry to attracting and keeping creative people and investing in cultural resources.

The sectors most likely to grow and create jobs are those knowledge-intensive companies that employ highly talented and creative workers, the companies that depend on art and design, and those that produce artistic or designer goods or services. Firms in threatened sectors most apt to make it in the U.S. are those that have advantages that are difficult to replicate—in the case of furniture, for example, design, finishing, and marketing. The places that draw talented people and creative enterprises (and tourists) that can provide such advantage are proving to be cities and towns where there is a strong presence of the arts and a cultural and creative milieu.

Competitive advantages that result from art and design embedded in products and services can induce customers to pay a premium for style. The success of Apple Computer, Alessi kitchen products, and Mondavi watches

prove that there is a market for styled products. Our industrial base has shifted from being able to compete through the 1970s simply by “making things cheaper,” to “making things better” in response to Japanese and western European successes, to “making things more appealing” as Asian nations prove able to achieve quality at lower costs. That strategy forces companies to rely more on innovation, image, and aesthetics.²

Moreover, consumer demand for authentic and unique goods, many made by small businesses and entrepreneurs, is a growing proportion of many economies, particularly in rural communities. These small enterprises both comprise a traded sector and attract tourism revenues. HandMade in America’s research in western North Carolina found that arts and crafts added \$122 million in just one year to the region’s economy. Perhaps the most compelling evidence of the economic value of arts and design is that they are starting to attract venture capital and grant funds. Art.com, a company in North Carolina that already has 200 employees, recently raised \$30 million to expand its web-based art gallery and expedite an IPO.³ In 2005, the Commonwealth of Virginia awarded 10 of its 19 Appalachian Regional Commission economic development grants to projects to develop either arts and crafts or tourism based on cultural heritage. The most important aspect of these knowledge- and arts-intensive goods and services is that they are much more apt to be produced in higher wage, industrialized countries.

As evidence accumulates of the comparative advantages associated with creativity embodied in the arts and design and affects approaches to economic development, it hits home with community colleges. Embedding the arts and culture in the community, business, and social milieu can be a significant advantage in the global marketplace for talented people and high quality jobs, and it can provide the distinguishing features that give a place an identity that can drive economic

development. If used to their best advantage, expanding the arts and design in community colleges will:

- *Give companies new competitive advantages:* This requires a new paradigm for education and training that goes beyond educating students to use new production technologies and techniques to educating students in the importance and application of art and design in product appearance, use, packaging, and marketing.
- *Add to community and cultural resources/amenities:* The community college, particularly in small cities and rural areas, is the institution with the most resources and greatest ability to amass the events and cultural venues in the community necessary to attract companies and tourists and retain young people.
- *Educate and support artisans:* Artisans collectively represent much larger proportions of some sectors of the economy than commonly believed and that conventional data analyses reveal. They offer an underappreciated set of economic, employment, and entrepreneurial opportunities, even though they may collectively comprise a significant share of the economy.

Student at Haywood
Community College,
North Carolina



- *Attract non-traditional learners with creative talent:* Young people with underdeveloped or unrefined artistic talents might be attracted into a community college by the right mix of programs in the arts, and once they experience success, they might be willing to risk further education.
- *Improve learning outcomes and students' labor market value:* There is a growing body of research that shows that education in the arts can increase achievement scores in non-arts fields and also teach students ways to creatively communicate and express themselves—critical skills sought by employers.⁴

While introducing new opportunities for community colleges to consider, these objectives also pose formidable challenges. It won't be easy to seamlessly integrate arts and culture into an already dense and demanding

The second challenge will be convincing students (and counselors) that creativity is a skill that can be used in a variety of ways and that will produce economic outcomes.

curricula, much of which now focuses on very practical skills or university requirements. It will take supportive trustees and administrators to elevate its importance among the multiple missions of the institution. It will require patience to help local officials redefine arts and culture in economic development terms and help students, guidance counselors, and parents understand the career pathways associated with arts and design and the institution's cultural impact on the community.

One of the first challenges will be overcoming the concern that increased attention and greater emphasis on the arts, design, and culture in the community college adds yet another mission to an already overextended institution—not the intent. The principles conveyed in this paper are meant to represent changes whose benefits are worth the risks, that will:

- *Enrich the colleges' learning environment*
- *Enhance the occupational and social skills of students*
- *Expand the economic opportunities available to the community and students*
- *Contribute to a community's quality of life*

The second challenge will be convincing students (and counselors) that creativity is a skill that can be used in a variety of ways and will produce economic outcomes. Students and parents want practical skills for conventional career paths that have worked in the past. The arts, to the skeptics, are the frosting, not the cake itself. It's rare, for instance, for states or nations to express concerns about "skill shortages" in the creative fields as they do about traditional occupations. A third challenge will be overcoming reluctance, often based on misconceptions and inadequate occupational data, to consider the employment and employability potential of arts and design.

Change will require a reassessment of the value of the arts and culture to work, community, and economy. The problem is nicely summed up by a comment made by an Italian visitor to a North Carolinian musician when North Carolina Community College System President Martin Lancaster chaired the state's arts council. "The trouble with America is that you think arts are an after dinner mint. No, no, no, arts are the bread and butter of life." In the U.S., it may take the realization that arts are also the bread of industry to raise awareness and appreciation of the arts in all aspects of life and work.

Focusing on issues, sharing solutions

It was this new and more competitive environment for regional development and tighter labor markets that led RTS and the Trans-Atlantic Technology and Training Alliance⁵ to organize a conference in November 2004 on "community colleges in creative

economies.” To the best of the organizers’ knowledge, it was the first such international assembly around the topic. Nearly 140 leading representatives of community colleges, economic development offices, arts councils, and government agencies, as well as businesses, artists, and crafters, met in Asheville, North Carolina to discuss ways that community colleges do or can support creative economies. The conference was organized by Regional Technology Strategies, Inc. in partnership with HandMade in America, the North Carolina Community College System, and the University of North Carolina Office of Economic and Business Development.

Asheville, a city of about 60,000 located in the heart of North Carolina’s Appalachian mountains, has become known as an “art city” and one of America’s most powerful magnets for all types of creative talent and enterprises. A 50-mile radius includes the well-known Penland School of Crafts, the John Campbell School, Haywood Community College’s crafts program, and surrounding towns with heavy concentrations of artistic creativity. The business editor of the Asheville Citizen-Times wrote that “Asheville’s cool factor is translating into a flourishing creative economy and cold, hard cash.”

The conference brought together experts and practitioners to share their experiences with one another and the audience. It featured speakers from Washington to Massachusetts, from New Brunswick to Arkansas, from Finland to South Africa who are at the forefront of efforts to link arts and culture to economic development and quality of life. Presenters discussed ways they use art and culture to deliver programs, create businesses, market products, and formulate new strategies. Some work at the national, some at the regional, and some at the local levels. But all had the same objective: to discuss and debate how community colleges can more effectively integrate the arts, design, and culture into programs and institutions in ways that contribute to economic development.

To create an artistic and cultural atmosphere for the conference and set the tone for the discussions of creative colleges and economies to follow, Appalachian folk historian and fiddler Bruce Greene opened with some traditional tunes and tales learned from old time fiddlers in the hills of eastern Kentucky. The music also highlighted the importance of music as cultural heritage, as a local amenity, and as an industry. Music defines many rural Appalachian communities; the “Blue Ridge Music Trails,” for example, are a major tourism attraction. The music and larger entertainment industries also require, in addition to



talent, highly technical skills and represents a set of underappreciated economic opportunities for students and community colleges.

The next sections of this paper draw on the presentations and discussions to discuss and illustrate ways that community colleges integrate the arts and design into their programs and how they contribute to building creative economies and the final sections suggest actions and present one possible vision of a community college system for the 21st century.

II. Defining creative enterprises, workers, and communities

Until quite recently, few communities fully appreciated the economic development value or job potential of arts and culture. The public sector treated the arts as only marginally important to economic growth—and definitely not a significant wealth generator. In fact most communities looked to charitable contributions for their support. If there was any economic value in arts and culture, it was in making contributions to amenities and “quality of life” that could influence corporate investment decisions and attract tourists. In retrospect, however, the arts and culture have produced economic outcomes. But because they were not embodied in companies captured by conventional economic analyses, they fell well under the radar screen and their value has been vastly underestimated.

Both creative economies and creative clusters are difficult to define, much less understand, because few of the enterprises are officially recognized for being “creative.”

The explosive international response to the publication of *The Rise of the Creative Class* moved the creative economy into the mainstream of public policy. A growing collection of research studies has convinced policy makers at the highest levels of government of the importance of creativity in a knowledge economy. Today nearly every nation and region strives—and even claims—to be a creative economy, home to talented, creative people and knowledge and creativity intensive companies. Communities aim to be “cool” places to live and work, with cultures and institutions that support diversity, tolerance, and creative expression. One state has made creative economies a gubernatorial priority. On January 25, 2005, Maine’s Governor, John Baldacci, signed an executive order establishing the Maine Creative Econo-

my Council and promising in his state of the state address the resources to back it up.

“Creative enterprises”—firms and entrepreneurs that rely on a continual flow of new ideas and innovations from creative people and institutions—constitute the core of “creative economies.” Creative communities are places with the kinds of recreational and cultural amenities and creative milieu that are considered “cool” and therefore attract talent, which in turn fuels a creative economy.

When certain types of creative people, enterprises and institutions tend converge geographically, they become “creative clusters,” which is one of the current policy frameworks for understanding regional economies and setting policy. “Clusters” are places with relatively high concentrations (compared to national or state averages) of similar or complementary companies and institutions. The major distinction between creative economies and creative clusters is that the former is a set of companies while the latter describes an eco-system that benefits from proximity to and relationships with customers, suppliers, agents, distributors, cooperatives, support services, and educational institutions.

Both creative economies and creative clusters are difficult to define, much less understand, because few of the enterprises are officially recognized for being “creative.” No country has an industry or occupational classification scheme that uses creativity as a distinguishing characteristic (with the exception of the arts themselves). Yet even with varying definition, after all is said and done there is surprisingly close agreement on the scale, impacts, and growth of the “creative economy.” Studies from around the world converge on about a four to five percent share of total employment, a three to eight percent of GNP, and an annual growth rate of six to

ten percent. Yet because of the absence of standard classifications, a tendency to be conservative and use defensible definitions, and because the economy is populated by large numbers of micro-enterprises and people that are undercounted in conventional data collections, the size and impacts of the cluster are very likely underestimated.

Products with pizzazz

Which companies are sufficiently dependent on the artistic content of their products or services to be considered a creative enterprise and included in the creative economy? Capturing the size and potential economic impact of the creative sector is much more difficult than for traditional sectors of the economy. The universe of creative enterprises includes those that produce art and design and those who use it to compete (Box 1). One part of the first set of firms lends itself more easily to classification. Most definitions of creative economies include artists and performers, advertising, architect, film and video, radio and TV, writing and publishing, graphic design, and leisure software, art dealers and galleries, interior design, and ornamental woodwork and metalwork.

Most craft firms—as well as performers, freelance designers, writers, and performers—are small independent companies with the artist and perhaps a few apprentices or journeymen and are off the radar screen of economic development except as a tourist attraction. They tend to be very small businesses not captured by national employer-based databases maintained by employment security commissions, and many not even by government records of companies without paid employees or by the U.S. census occupation—especially if they have other jobs to support themselves as they develop their careers. Collectively, however, they can comprise a significant proportion of the employment and growth in the economy. Across the U.S., for example, 30 percent of the total number officially employed as artists and performers are self-employed, and

The creative enterprise cluster

- companies with products that are art or design (e.g., potters, writers, jewelers, and web page designers)
- companies that rely on art or design to be the *distinguishing feature* and *competitive advantage* of their products or services (e.g., high fashion clothing, CDs, or designer home furnishings, advertising agencies, landscapers, and architects)
- companies that *sell, supply, or contribute* to art or design-dependent products or services (e.g., galleries, craft and supply distributors; and arts councils; arts or craft schools; and art foundries)
- institutions and agencies that *educate, assist, or support* people or companies that produce or rely on art or design (e.g., colleges, universities, banks, and small business centers)

Source: Stuart Rosenfeld, “Crafting a New Rural Development Strategy,” *Economic Development America*, Summer 2004.

many more report too little income to be classified at all or are misclassified as part of a more expansive manufacturing sector.

A second group of commonly overlooked creative enterprises employers that are those businesses classified in traditional sectors but that derive their principle competitive advantage from the artistic content or design of their products or services. Some are at the fringes of the arts and crafts sector, producing at scale but using art and design as their product “mark.” These companies compete by producing objects or services that are purchased for aesthetics, even at a higher price.

Imaginative workers

Most occupational education aspires to teach creative problem solving and decision making skills. There are, in fact, few classes of occupations and few types of businesses that don’t include and can’t benefit from some degree of creativity. A recent detailed study of the work lives of so-called “low-skilled” employees illustrates the ingenuity and creativity they have to draw on daily just to effectively do their

jobs.⁶ The majority of the occupations listed in the U.S. Department of Education's O*NET database have some requirements for problem solving skills, which imply creativity.

For the purposes of this white paper, however, creativity refers to the ability to express oneself artistically. It's not the broader definition of creativity as originality and imagination, which could legitimately be applied to many fields, including science and engineering. The occupational classifications used by Richard Florida, for example, include scientists, technicians, and health care workers. Official classifications, once again, are inadequate for defining arts or design-based occupations. The

or words that bring visceral, behavioral, or reflective enjoyment to consumers, users, or audiences. It's the creativity generally associated with the right side of the brain rather than the systemic and analytical skills associated with the left side. This definition does not restrict the economy to artists, performers, and crafts people; it includes traditional industries that take their competitive advantage from art or design, commercial industries that use art and design such as architecture, landscaping, and advertising; and the information industries that depend on arts and design such as digital gaming, animation, and even makeup and hair stylists—a long maligned program in vocational education studies but one for which, pointed out in *The Rise of the Creative Class*, students choose for the chance to be artistic, entrepreneurial, independent. Not only are these occupations of significant size but most are growing faster than the national average for all jobs (Table 1).

Table 1. Scale and growth of selected “creative” occupations in the U.S.

Occupation	Employment 2002, 000s	Projected percent growth, 2002 - 2012
Fine artists, animators, multimedia	775	16.1
Musicians and composers	215	16.2
Writers & editors	319	16.0
Architects	113	17.3
Landscape architects	23	22.2
Graphic designers	212	21.9
Interior designers	60	21.7
Media equipment	295	16.9
Film & video editors	19	26.4
Cabinet makers	147	9.4

Source: Daniel Hecker, “Occupational employment projections to 2012,” *Monthly Labor Review*, February 2004.

most obvious occupations, the artist, musician, or architect, have been assigned codes, but there is no way to distinguish between the producer of hand built pottery or blown glass from the mass production manufacturer of ceramic or glass products.

Our definition of creative work is that set of competencies that must include forms of expression that are associated with the arts and design, that generate images, forms, sounds,

Clusters of creative companies

Where creative enterprises concentrate, they constitute a “cluster,” the current economic entity of choice to define regional economies. The cluster includes not just companies but the institutions and organizations that support them, including community and technical colleges, non-profits, special schools, and business and professional associations. Firms cluster because they benefit from the externalities that come from scale, access to specialized services, bankers and accountants familiar with their businesses, access to knowledge and information, and—perhaps the most important—a skilled and experienced labor force. Creative enterprises and people cluster with other creative people for inspiration and problem solving; to be in a supportive work environment; to be a member of a strong and active arts councils; to be able to network for more efficient production, marketing, or purchasing; or to reach a scale that attracts more customers.

In some places “clusters” are self-evident because they have developed a reputation, or local brand. Some build on traditions that go back centuries but others are relatively young, resulting from skills being passed down through generations and shared with friends and neighbors or growing from institutional settings such as crafts schools. The arts-based regions described below are illustrative of creative clusters.

- Seagrove, North Carolina, population 246, and the surrounding towns are home to more than 100 *potteries*. The cluster can date its roots back to immigrants from Stratfordshire, England who made and sold pottery for everyday use. Jugtown was among the first to successfully turn the skill into an art form. Today, the clay programs at Montgomery Community College (that produce new entrepreneurs), the North Carolina Pottery Center (which exhibits students’ work), and the local government offices all support the cluster.
- Grottaglie, a small town in the toe of the boot of Italy, has designated a significant sector of the city as its *Ceramics* Quarter. Street after street of potters practice their art, producing quality and quantity that can be exported all over the world. The city has a ceramic museum and training programs, and the city use ceramics as its brand and major tourist attraction.
- A quarter of the employment base of Taos, New Mexico call themselves *artists*, one of the highest concentrations in the U.S. Ninety art galleries line the streets of this town of only 5,000. Artists gravitated there in the 1920s, forming the Taos Society of Artists and attracting many more established and would-be artists. In addition to the galleries, Taos has seven museums, a performing arts theatre, annual film festival, and numerous writers and poets. The environment with the Taos Art Association, lecture series, and a strong social infrastructure forms a supportive environment for the cluster. Nearby Northern

New Mexico Community College offers an array of arts-based programs including fiber arts, fine furniture, and graphic arts.

- The southern part of Manhattan is home a large *new media* cluster that includes companies that produce web-based services and systems used by established New York City industries (printing, publishing, entertainment, finance, and advertising) to communicate, market and transmit creative content.

The clay programs at Montgomery Community College (which produce new entrepreneurs), the North Carolina Pottery Center (which exhibits students’ work), and the local government offices all support the cluster.

As in many art and design based clusters, it is difficult to identify members because many are classified as advertising or publishing companies. Support comes from the New York New Media Association, the city’s community colleges (with internship programs and media centers) and universities, and design institutes.

- The economy of Vorarlberg, the western-most region of Austria, has a high concentration of textile manufacturing. A segment that specializes in *embroidery and fine lace*—more than 600 small firms—is tightly clustered around the city of Lustenau. The companies use similar technologies, have similar products, and target the same markets, and all that distinguishes one firm from another is design. The Chamber of Commerce (which is responsible for workforce development) supplies information, lobbies, and operates a WIFI training center. The textile school in Dornbirn is responsible for ensuring a skilled work force.
- Maniago, Italy is called the *cutlery* city of Italy, a small town with about 120 companies making fine, artistically designed cutlery for all purposes. The art and design are part of the overall shape, unique handles,

Becky Anderson,
HandMade in
America, and
Beate Becker,
New England
Creative Council,
describe creative
economies

engraved blades, and packaging. The cluster is sustained by a local technical college with a specialized metalworking and apprenticeship programs, collective marketing, a cutlery museum and shops that attract tourists, and an industry association.

Many other places have creative clusters that are less specialized, with large concentrations of cross-pollinated artists and other creative enterprises. Parts of western North Carolina, the Montana Rockies, the Berkshires of western Massachusetts, Washington's Olympic peninsula, and the Maine coast fit



“As workforce development leaders, community colleges have a key role in working with creative industries to establish a presence on state economic development agenda.”

this bill. Others exist, such as the 500-plus art glass manufacturers in Seattle, Washington, but are largely unnoticed because even collectively they comprise too small a part of a large urban economy.

Portraits of creative economies

The conference began with a policy framework enhanced by vivid descriptions of creative economies. **Stuart Rosenfeld**, RTS principal, established the economic rationale for focusing attention on creativity and culture. It is time, he said, for colleges to pay more

attention to the creativity of their students and in their economies because (a) arts and craft-based enterprises collectively produce significant wealth, (b) those firms most likely to continue to produce goods in the U.S. will be technology—or fashion/design-based, (c) creative communities attract talent and good jobs, (d) talent exists across geographic, racial, ethnic, and class boundaries, and (e) community colleges can have a major influence on creativity in people, businesses, and communities. Stuart set parameters for defining creative economies, drew on examples from around the world to establish a framework for measuring scale and impacts, and suggested possible courses of action and target benchmarks for community colleges.

Beate Becker, a founder of the New England Creative Council and current member of its Executive Committee, gave the topic a regional flavor. She oversaw one of the first U.S. regional studies of creative clusters, which was completed by Mt. Auburn Associates in 2000 and updated in 2004. That landmark study of New England set the standards for measuring creative economies. Beate described the current environment for the creative economy in New England and a recent “Blueprint for Investment.” Using a somewhat conservative definition of creative cluster that included literary arts, media, heritage, performing arts, visual arts, applied arts and support industries, the cluster accounted for about 3.5 percent of New England's total employment base. It also had a much faster growth rate than the region's overall economy.

The study also discovered that 40 percent of creative workers are self employed. In 2001, the Council's “Blueprint for Investment in New England's Creative Economy” set four goals—creative New England, creative cluster, creative workforce, and creative communities—and recommended ten action initiatives. Under the goal of a creative workforce, Beate highlighted the potential for community colleges with their experience in workforce

development, especially in serving low-income populations and non-traditional students. They also, however, are in a position to help shape policy. “As workforce development leaders, a participant noted, “community colleges have a key role in working with creative industries to establish a presence on state economic development agenda.”

Becky Anderson, founder and executive director of HandMade in America, was among the first to legitimate the arts and culture as an engine for economic development. She knew in the early 1990s that the kind of manufacturing western North Carolina had would not going to return and the region needed a new vision. To create and implement her vision, she started HandMade, which has become internationally renowned and award winning non-profit. Having learned the language and techniques of economic developers during her prior work at the Chamber of Commerce enabled her to be an effective intermediary between the arts and economic development camps. She documented, for example, an economic impact to the economy of \$122 million, more than either tobacco or furniture, and, by analyzing downtown real estate, showed that the creative sector’s value is \$65 million.

Becky’s early, and perhaps biggest, success was to publish *Craft Trails of Western North Carolina*, a visually attractive easy-to-use guide to artists, artisans, and art attractions intended to bring consumers to artists. Now in its third printing, it has sold about 50,000 copies and attracted 21,000 visitors, 70 percent of whom spent more than \$100 on arts or crafts. She was instrumental in starting, in cooperation with Mayland Community College, the EnergyXchange, an artisan and agricultural incubator and studios that get their energy from the methane released from a landfill, now being replicated in two other counties. HandMade operates marketing and tourism management workshops and arts business institutes, and is beginning an apprenticeship program and design center incubator.

Digital Creativity in Scotland

Mike Tibbetts, Senior Executive in the Scottish Enterprise’s Creative Industry Cluster Team, described Scotland’s approach to the creative cluster. Although Scotland embarked on a cluster strategy in the mid 1990s, the idea of a creative economy cluster faced considerable opposition from other sectors who worried that naming some industries as “creative” would make it appear that others were “uncreative.” Scotland settled in a definition in which “creativity was not just an agent of change but more like a raw material which the industries processed into saleable goods and services.” Scotland’s creative cluster includes in its core content originators, commercializers, distributors, and markets. Its partners include industry associations, the further education colleges and universities, libraries and museums, and government agencies. (The connection to the colleges led to a recent plan for workforce development for audio-visual industries.) The full cluster supports between 70,000 and 100,000 jobs and contributes \$8 billion to the economy, which is about four percent of Scotland’s GNP.

Geoff Sutton, Head of Montana’s Creative Enterprise cluster, described the difficulties his very large, very rural state had in capturing the full scale and scope of the cluster. The original study that identified and mapped the cluster relied heavily on local knowledge, such as membership lists of arts organizations and foundations and on product descriptions from industry directories.⁷ Official government numbers for the core industries in this cluster missed more than half of the people earning all or a significant part of their income from arts and design related business. Montana, however, was among the first states to see the economic potential of creative enterprises and their derivatives in other parts of the economy. Geoff described, for example, how taking an exhibit of Montana art to Ireland resulted in sales of other non-arts products and built trade relationships.

III. Raising expectations

The arts are not new to community colleges. Virtually all colleges offer some credit and continuing education courses in the arts. So why all the to do today? It's because in the past appreciation for the arts and culture has largely been limited to been

"We [in the community colleges] must cultivate the spark of creativity that everyone has and turn it into the habit of originality."

their contributions to local culture, for their intrinsic value to the whole person, as liberal arts education path, or for hobbyists. They have not been fully embraced as occupational paths or as economic development, and therefore they have been given a second-class status. Colleges may proudly showcase the products of talented students in lobbies, offices, exhibits, and performances, but if these talents are not

Student product at
Galway-Mayo Institute
of Technology's
Furniture College in
Letterfrack, Ireland



also valued for their employment and economic potential, they remain peripheral to the institutions' core mission.

That view, however, is quickly being revised. Demand for technology based occupations that incorporate arts and design, such as graphic artists, web designers, computer game designers, animators, and architects, is growing faster than the national average. Colleges that have discovered the economic value of the more traditional arts, design, and culture to their students, economies, and communities and the contributions of the arts to learning and creativity have reordered their priorities.

North Carolina Community College System **President Martin Lancaster** established, in his opening remarks to the conference, the importance of arts and culture to creativity, college, and community.

"We [in the community colleges] must cultivate the spark of creativity that everyone has and turn it into the habit of originality....In community colleges, we must also commit to recognizing that the exercise of creativity is in itself a legitimate way to make a living....In our community colleges we must support artists and thinkers in their work. We must teach the arts across our curriculum. We must sponsor exhibits, performances, festivals, contests and other events focused on creativity as part of our role as 'conveners of public life' as envisioned by the Carnegie Commission."

Some colleges are already responding to the creative interests and needs of students and communities.

- *Haywood Community College* in western North Carolina has had crafts programs since 1974 that have graduated and supported generations of successful business people.

- Northern California's *College of the Redwoods* has graduated and dispersed makers of fine furniture across the nation while at the same time supporting its local cluster of high-end furniture producers.
- *Central Carolina Community College* in Siler City, North Carolina has an arts incubator with 29 tenant businesses, 30 on the waiting list, and a goal of 200.
- *Wallace State Community College* in Hanceville, Alabama was recently given a museum collection valued at \$5.5 million, which it intends to locate in a new Fine and Performing Arts Center scheduled to begin construction in fall 2005.
- *Mountain Empire Community College* in southwestern Virginia received an Appalachian Regional Commission grant to establish the Mountain Music School, banking on its traditional music to revive its economy through tourism as Cape Breton did. The school will begin as a summer program, but expects to grow into a year-round program.

Other community colleges are just beginning to discover the potential of the arts. The conference was organized around three general themes that reflect three different types of impacts they can have. The first, "embedding arts, design, and culture into the curricula and institution," is intended to help students learn and earn a living. The second theme, "supporting the business of arts and design," is aimed at making local companies more competitive and entrepreneurial. The third theme, "delivering arts and culture to the community" covers ways to make communities more desirable and attractive places to live and work.

Embedding arts and design in curricula, institutions, and economies

Artistic talent, for many years considered an individual interest or hobby by employers, is now becoming a much more common skill



Animation students at Glamorgan Center for Art and Design Technology, Morgannwg, in Wales

requirement and decided advantage among employers. The arts foster the kind of creativity many new economy companies are—and traditional companies should be—seeking, and community college should be teaching. Employers increasingly want the right brain skills that are associated with the arts for a wide range of jobs. A recent article in *WIRED* magazine contends that "any job that can be reduced to a set of rules is at risk." Tomorrow's economy, it predicts, will be

By producing specialty shoes and accessories, some of which incorporate art (e.g., Andy Warhol's Campbell's Soup can), the firm is able to reach a loyal, high-end customer base.

dominated by "high concept, high touch" jobs that involve the ability to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative, and to come up with inventions that world didn't know it was missing."⁸ During the morning discussion **Beate Becker** related how a graduate of a Vermont community college auto body program was hired by a clockmaker because of the artistic talent developed in his welding class. Yet students in that class were unable to admit they were creative; they were "just" welders.

The connection between art and technology is most obvious in the fast growing digital industries that comprise the creative enterprise cluster, such as new media, film and music, web based advertising, and animation. It's

also easily evident in advertising, architecture, and landscaping. In these industries, talents are valued as highly as skills, which can be more easily learned. Artistic students at the Glamorgan Centre of Art and Design Technology, part of Coleg Morgannwg in Wales, for example, are heavily recruited by new media companies like Disney and BBC.

“Our scientists and engineers are discovering that there is much they can learn from the pedagogy of arts and design.”

Employers of more traditional manufacturing and service industries have shown less in artistic talent, although that may be changing as they realize they need to be creative in order to distinguish themselves from competitors. A half century ago, British industry was urged to bring art and design into its factories to compete with imports from countries that were offering higher fashions. The weakness of British industry, according to noted educator Herbert Read in *Art and Industry*, was that it was “run for the most part by people who have no understanding of the meaning of art, and no inclination to resign any of their functions to the artist.”⁹

American industry today may be facing similar challenges, except the success of imports is based on cost advantages, not art. The U.S. has already lost large shares of jobs in consumer electronics, furniture, textiles, and apparel. One firm that has found an answer in a very threatened industry is Munro Shoes in Hot Springs, Arkansas. Munro created a niche for itself through art and now is one of America’s last surviving shoe companies (with half of the entire U.S. shoe production). **Brad Williams**, Director of the Munro Foundation, explained how the company’s CEO, Don Munro, brought art into the products and artists into the firm. By producing specialty shoes and accessories, some of which incorporate art (e.g., Andy Warhol’s Soup shoe), the firm is able to reach a loyal, high-end customer base. And by bringing in artists to

work with employees to paint murals on the walls creating a visually pleasing environment and adding recreational facilities to each plant (even a nine hole golf course), he has maintained high productivity and low turnover.

Marion Coy, Director of Ireland’s Galway-Mayo Institute of Technology (GMIT) explained how her college takes advantage of the arts in its programs but also applies the arts to its institutional setting. The design of GMIT’s new Learning Centre integrated aesthetics and functionality so that graduates would be “characterized by their professional/applied orientation and creative abilities.” GMIT has a successful Art and Design program—paint, print, ceramics, sculpture, and textile design—that attracts that highest number of mature applicants in the Institute and the first Heritage program in the country. “However creativity is not and should not be defined by traditional boundaries,” Coy said. “Our scientists and engineers are discovering that there is as much they can learn from the pedagogy of arts and design.” The Institute developed a number of educational partnerships with community arts organizations, which simultaneously address the regional development mission and demands of students and industry. “We’re not just in the business of building skills,” she said, “but building people with dreams.”

The creative sectors themselves, which need imagination to function, are setting the pace for education. **Nigel Paine**, head of People Development at BBC in London, speaking to the conference at lunch, described BBC as a “learning environment with creativity at the heart,” a place that assumes “everyone has solutions.” BBC, Nigel told the audience, “has 26,000 employees and is responsible for half of the United Kingdom’s media exports—and is London’s largest creative enterprise.” The size of the market for arts and culture related skills is huge; BBC’s Training and Development last year provided 3,814 courses for more than 22,000 people and 5,000 hours of on-line learning within and outside BBC. Like most

creative industries, “BBC lives on prototypes, not production,” which is challenging for a large bureaucracy. Therefore, it is constantly challenged to reinvent itself.

Greg Rutherford, Vice President for Economic Development at Haywood Community College, chaired a workshop on integrating art and design into technical education. One of the best examples is Galway-Mayo’s Institute of Technology (GMIT) production furniture programs in the village of Letterfrack, Ireland, which expects each person applying to the program to submit a portfolio demonstrating artistic talents as part of the application process.

Paddy Tobin, GMIT program director at the college, traced the history of the Furniture College, which started 15 years ago as an ambitious joint venture between GMIT and a community based development agency. Their plan was to take an abandoned boys reformatory in a very poor, very rural part of Connemara and make it into a world-class college that could use art and design to revive Ireland’s furniture industry and reinvigorate the local economy. It has had success on both scores, growing from a handful of students to 175, from a single certificate program to multiple certificate, diploma, and degree programs in, for example, Furniture Design and Manufacture and Furniture Production, National Diploma in Furniture Conservation and Restoration, and Furniture Technology. Graduates and faculty introduced technical and design principles into Irish companies, and brought a youthful vigor to the community. Its talented students produce fine furniture that is exhibited and sold across Europe.

Gerald Pumphrey, President of Bellingham Technical College (BTC) in Bellingham, Washington, a city that ranks second in the U.S., only behind Santa Fe, in artists per capita, brought art into an unlikely place—the college’s welding program. Making art, he believed, made more skilled welders, taught teamwork, opened the door to new economic opportunities, and focused the attention of

local employers on design. His vision was to have Bellingham recognized as the Northwest’s center for welded metal sculpture and creative design in metal manufacturing. He began with a welded sculpture competition among the

Solutions to persistent problems through the arts

Southeast Community College sits in Harlan County, Kentucky, in the heart of one of America’s persistently poorest regions. Poverty and lack of hope have resulted in alcohol and drug abuse, crime, domestic and civil violence, and debt. Yet in the face of this adversity, the area has retained a strong cultural identity based on its storytelling, musical, and crafts traditions and a shared desire to recapture its historical strengths. The college, with a grant from the Rockefeller Foundation, set out to build on the region’s artistic and cultural assets to address economic and social problems. Southeast initiated “scanning bees” to preserve digital images of historical photographs, collected historical documents, worked with the Kentucky Foundation for Women created exhibitions of photographs and paintings celebrating mountain women, and, in partnership with the Kentucky Arts Council, sponsored community residencies with muralists and creative writers. During the first 15 months of the project, 900 county citizens took part in at least one residency. One exhibit featured 240 Harlan County photographers who also wrote about their photographs. Participants in another project made ceramic tiles with the intent of creating a large permanent public work of art designed by local people. Still other projects featured story gathering and listening. The project, still underway, is a moving example of a college attracting the resources to raise cultural awareness, teach skills, generate pride in place, and overcome some of the social problems that have prevented economic growth.

120 students, a “Junkyards War.” Students sell the pieces at a silent auction—and some have sold for thousands of dollars. Pumphrey still lacks many of the pieces to achieve that dream but the college is now part of a larger

Turning traditions into jobs

The Appalachian mountain regions of Kentucky, home to some of the nation's economically distressed communities, have been looking for decades for opportunities to create good jobs without giving up their culture. According to Program director *Tim Glotzbach*, "the year 1997 found that many Knott Countians were losing hope in the economic future of Hindman, the county seat, and Knott County in general...the percentage of completers for both high school diplomas and bachelor's degrees was woefully behind the state and national averages" and the population was declining as young people left. With little hope of attracting a growing, large high-tech company, residents of Knott County turned to one of their most prized but underutilized assets, their rich endowment of talent in the arts, music, and handcrafts. Hazard Community College wanted to purchase the historic Hindman High School and convert it into a Kentucky School of Craft, with the mission "to train people to start and expand craft and craft-related high quality works based on the regional traditions of design and workmanship." The school, approved and funded by the Commonwealth in 1997, opened in 2004 with the Governor's support. The school eventually will offer degree programs and short-term training in wood, jewelry/metals, ceramics, fibers, and blacksmithing. It emphasizes the business of crafts, integrating entrepreneurial skills and hosting a business enterprise center, studio residency program, and cooperative studio building with shared equipment. It involves youth through the two-week summer Appalachian Adventure Art Camp and NorthStar. Glotzbach sees handcrafts as a real economic opportunity. "As America moves deeper into virtual and indirect experiences, it will seek out authentic 'root' experience," he predicts. "Today's educated consumers and collectors...desire a craft object and a connection to the values that it represents." Perhaps even more important, the school is giving youth new options to connect to the community and become leaders who can sustain it for years to come.

community effort that includes the local university's industrial design and art and sculpture program, other BTC manufacturing programs, and local development and tourism agencies.

Last—but not at all least—the arts and design expand access to non-traditional learners and underserved populations. Despite the accessibility, open door policies, and low costs of community colleges, large numbers of potential students who could benefit don't. They may stay away because they lack the confidence, dislike the academic environment, or see nothing there that interests them enough to make the effort.

There is a certain segment of potential students, however, who might be attracted by college programs that take forms of expression—in art, design, music—and turn them into environments for learning and gateways to careers. The arts and design, if marketed properly, can attract students, young and old, healthy and handicapped, who may otherwise never have considered becoming a college student. For example, only one of the 21 students enrolled in Montana State University's College of Technology regional artisans program this year is what colleges think of as a "traditional" student. Thirteen have hardship scholarships, 13 are from very rural areas or small towns, 18 are over 30, and 12 had been working at their craft for more than 10 years.

Addressing the business imperatives

Many artists and artisans are not seeking employment but need to be able to earn a living in order to make their talents and passions their lives' work. These are the artisan-entrepreneurs who produce functional and artistic piece, some of which may simply on display, but many of which serve useful purposes in homes or offices. They may be potters, weavers, glass blowers, visual artists, or writers. Others may make fine furniture, fashion apparel, custom jewelry, or home furnishings. Some may want to hand craft objects one at a time, others may want to scale up some to meet

larger market demands. Some handcrafters make one of a kind or more often, replicate successful products and sell them in galleries, shows, or on the Internet. In the early part of the 20th century an arts and crafts movement prospered across America and Europe and there was a market for high quality goods. The renowned architect Walter Gropius once lamented that “the transformation from manual to machine production so preoccupied humanity for a century that instead of pressing forward to tackle the real problems of design, men were content with borrowed styles and conventional decorations.”¹⁰

There appears to be a resurgence of the arts and crafts movement although it is not likely to take the same form. Today technology makes it much easier to customize designs and experiment with styles but education in design has been oriented toward efficiency and performance and neglected originality and style. Moreover, there is some backlash against mass marketed goods and increasing desire for authenticity and originality, as witnessed by the rapid growth of Whole Foods and other grocers that feature locally grown foods, and the popularity of boutique galleries and arts and craft fairs. The export value of the U.S. music and entertainment industry is larger than that of many traditional manufacturing sectors.

At most colleges these creative sectors of the economy have been largely marginalized because their potential for economic success has not been taken into account in employment projections that drive program planning and resources. Artisan businesses are most likely to be found in the government databases of establishments without employees or mixed in with other craft industry codes. Industry classification schemes do not distinguish between firms that mass produce goods from those that hand craft artistic products. Artisan firms are not well served by manufacturing assistance, cooperative extension service, or venture capital programs in the U.S. They lack the legitimacy, for example, of Germany's



Montana State University Great Falls student at Kentucky Crafted Show, 2005

“handicraft” sectors or Italy’s “artisan” firms. The challenge for community colleges is to hone the talents of students in these fields, expose them to new techniques and technologies, and also make sure they get the requisite business skills to become successful entrepreneurs and small business owners.

Montgomery Community College, located in one of the nation’s premier ceramics clusters at Seagrove, North Carolina, began a pottery program in 1967 and began offering a degree in 1971. More than 1,700 students have gone through the college’s clay programs, and as its reputation grew it began attracting students from all over the world. The college has a gallery and show for students’ thesis projects. When the program began, the craft was already well practiced in the

Among the barriers to greater recognition and acceptance of creative occupations is lack of a clear scheme for classifying them, insufficient understanding of market demand or career paths, and absence of generally accepted skill standards or occupational competencies.

area for centuries but there were only a small number of potteries. According to Montgomery Community College President **Mary Kirk**, the growth from a dozen or so potteries in the 1970s to more than 100 that exist today was energized by graduates of the college, thirty eight of whom started new businesses. The college uses REAL Enterprises, a national

Embedded in the new economic landscape

Rural Humboldt County, California's economy depends on natural resources, craft industries, and lifestyle to attract tourists and keep young people. The College of the Redwoods in Eureka has the primary responsibility for training the work force and supporting the local economy. When California identified its key clusters, the College's Director of Economic Development *Ray Geary* recalled, natural resource industries dominated the economic landscape but both arts and culture and manufacturing also ranked high. Further, the two clusters intersected around industrial design. The arts provided competitive advantages to many craft-based manufacturing sub-clusters, such as play equipment, jewelry, furniture, gourmet foods, and musical instruments. When the region formulated its Prosperity! Network, arts and culture were among the cornerstones, and Ray Geary and the college played key parts. The community college, which has had a nationally known program in fine woodworking since 1981, was well positioned to support an "arts and culture" cluster. Its fine furniture program, which has its own "elephant and chisel" logo as its brand, has graduates working in 36 states, but 79 stayed in northern California. The college also now offers a violin and bow making institute plus a degree program and continuing education in historic preservation and restoration technology—the only one west of the Mississippi. The college was recently invited by a nearby former mill town to help with restoration of the town. The College of the Redwoods hosts a national three-day "celebration of wood" called WoodFair—and has for the past 15 years—and is planning a National Folk Music Instrument Institute.

program in which students start and operate businesses, to encourage entrepreneurship.¹¹ In a county with low levels of education and a declining traditional manufacturing base, pottery is a growing part of the economy and it's also turning into a major tourist destination.

Robert Kavanagh, Principal, New Brunswick College of Crafts and Design in Fredericton, explained that New Brunswick's cultural and fisheries industries are the seventh

largest sector in the economy and growing. Therefore it has become a high priority for economic development policy in this relatively poor province and holds the key to sector's growth and prosperity. The college was founded in 1938 to teach crafts as means for the agricultural and fisheries sectors to earn supplemental income during the winter months and gradually shifted toward students who wanted to be full time artisans. But enrollments waned in the 1970s and 1980s because graduates were unable to earn enough to support their talents. In the 1990s, the college responded by adding marketing and entrepreneurial skills to the curricula and changing their entrance and graduation requirements to reflect the new focus. Today the college has Certificate and Diploma programs in clay, creative graphics, textiles, jewelry/metal arts, surface design, and native arts studies. In March 2005, the college hosted a Canada-wide Crafts Marketing Conference to help artists expand their markets.

Among the barriers to greater recognition and acceptance of creative occupations is lack of a clear scheme for classifying them, insufficient understanding of market demand or career paths, and absence of generally accepted skill standards or occupational competencies. This applies to most craft-based or creative industries. South Africa's educational agency recognizes the creative arts with a formal national skills development strategy, similar to other key sectors of the economy.

Leonie Hall, consultant to CreateSA, which manages the strategy described South Africa's "Learnership and Skills Development Programs." The standards, used by South Africa's Technikons and Further Education and Training colleges and also by non-governmental agencies that work in disadvantaged communities, apply to theatre, dance, music, arts and crafts, multimedia production, film and video, services for events, and arts and culture management. South Africa places the learner at the center of the system, defines competencies but also recognizes prior learning and sets criteria for

measuring competencies achieved. Most of the training is completed in less than a year and includes basic fundamentals, core skills, and electives and results in qualifications—including business skills. Art in the schools, Hall said, “has focused on expressive, not technical skills.” Now that the system is outcome based, curricula “focus more on more on the technical, practical use of skills and marketing.”

TRACE (Transforming Regional Artisans into Creative Enterprises) is a new program for artisans developed under the leadership of **Mary Moe**, Dean of the College of Technology at Montana State University-Great Falls, who chaired the workshop on creative enterprises. The college, which is also part of CraftNet (See box), designed this new program to support the state’s efforts to grow its creative enterprise cluster. The program, which draws students from rural communities across the region, is designed to help artisans improve their business and marketing skills so they can be more successful without leaving the state. The one-year credit program, which began this year as a pilot with 20 students, includes modules in arts marketing, creative entrepreneurship, Montana ways, Internet essentials, and making it.

Over the past century industrialized regions grew or made things that could be sold to other places in order to create wealth and prosperity. Until about the 1930s, production was a craft carried out by small, tightly networked shops with niche markets—and their competitive advantages—based on their finely honed skills and designs. Shortly before mid-century, the manufacturing base shifted into high gear and towards more standardized products in which costs were a principle competitive advantage. The arts and crafts production base became marginalized as a source of employment and wealth.

Yet, as **Paddy Tobin** reminded us, the roots of the word manufacture are “hand,” and “make.” Many other nations still refer to their small niche manufacturers in craft terms. Italy calls its small manufacturers artisan firms and

Links Across the Atlantic

Finlandia University’s contribution to the creative economy is a step in a decade-long effort by Northern Economic Initiatives Corporation (NEIC) to use art and design to resuscitate the economy of Michigan’s northern peninsula. When it lost its largest employer, Hancock Air Force Base, the county was forced to turn back to its roots and its wood products industry. NEIC CEO Richard Anderson recognized that to compete, the industry was going to have to move upscale and that the best way to make it part of the local culture was to get it into the school system. The large Finnish population in the county provided him with the opportunity. NEIC began by establishing an alliance between Suomi College, a century-old two-year college in Hancock with declining enrollments, and the Kuopio Academy of Design in Finland and organizing exchanges among faculty, students, and community leaders. Suomi began a business-based Finnish design program. One outcome was the International School of Art & Design at Suomi College, which has reorganized and renamed itself Finlandia University. The School, according to Dean *Heikki Jylhä-Vuorio*, Professor *John Brookhouse*, and Business Center Director *Joanne MacInnes*, emphasizes ceramics, glass, fiber/fashion design, product/interior design, and graphic/digital design. Its latest innovation is to strengthen the business side of the sector by increasing access to IT, adding a Design Service Center, and including a business incubator in the new arts and design center that’s moving into a former hospital.

Germany refers to them as the “handicrafts trade.” The distinction in Germany, for example, is not in product but in scale of enterprise and skills of manager, i.e., a master craftsman who is also both a technician and businessman.¹²

Delivering arts and culture to communities

Chain store malls, fast food, and interstate highways have taken the business out of downtown and soul out of many communities, reducing the individuality of places to common denominators. A counter movement is emerg-

The art of fine wine

Walla Walla, a small city tucked away near the southern Oregon border, was an agricultural economy that had been losing its employment, young people, and hope. It needed a new niche to carry it into the 21st century. Walla Walla Community College's President *Steve VanAusdle*, had the vision to find that niche in the fast-growing wine industry. Not new to Walla Walla, the region had operated vineyards since the early 19th century, but a combination of distance from the major railroad lines and some cold winters had kept production low and the industry lay dormant. In 2000, the community college seized an opportunity to take advantage of the growing market for good wine in the U.S. After operating an Institute for three years, in 2003 the college opened its 15,000 square foot Center for Enology and Viticulture—the first teaching commercial winery in Washington State. Planned with the expertise of eight of the valley's most experienced vinters, the Center is contributing to and supporting the cluster's explosive growth—from 19 wineries in 1981 to 240 in 2003. The president, however, has even more in mind for the community than a thriving wine industry with a well-trained and credentialed workforce. The Center "is also about activities that accompany [it]...a greater interest in art, community theater, increased tourism, and renewed interest in the hospitality industry. The wine industry, when combined with fine food and art, comprise a very different picture of the economy and renewed opportunity for growth. With the college leading the way, partnerships with other nearby colleges and universities, the state wine commission, Blue Mountain Arts Alliance, and valley restaurants exemplify the breadth of the effort.

ing to help communities redefine themselves and revive their cultural heritages—in part because of changing tastes of employees and employers and due to the expanding efforts to attract tourists to replace declines in manufacturing, especially in rural areas.

States and regions are discovering the economic benefits of community art, culture, recreational amenities, and an open, tolerant

atmosphere. Maine's Governor John Baldacci's stated vision is "building Maine communities through the arts." People are drawn to Maine, he said "by its many craftsmen and for visits to Maine's historic sites, villages and museums..."¹³ The Massachusetts Cultural Council annually makes grants to communities—which can be city neighborhoods, towns, or regions—for projects that strengthen the arts or culture to produce a significant economic impact.

Community colleges should be, and in some places already are, contributing to—or even leading the way for—building cultural awareness and creative communities. The best of the colleges have helped reinvent and redesign their communities and economies.

- *Morraine Valley Community College* in Illinois has a Fine and Performing Arts Center with 575 and 150 seat theaters, an art gallery, and an atrium to showcase student, staff and community art represents a major cultural center for the southwest suburbs of Chicago.
- *Iowa Western Community College* in Council Bluff has a 660 seat theater for imported and community college performances and concerts.
- *Sierra College* in California has a natural history museum, a nature trail, the Center for Sierra Nevada Studies, the Ridley Art Gallery, a theater, and features annually cabaret series, a madrigal feast, spring festival and prism concert.

Walla Walla Community College in Washington under President **Steve VanAusdle** described to the conference just how the college turned the area's economy around using wine, art, and food. Cape Cod Community College in Massachusetts is home to the Tilden Arts Center, which offers to the community a full schedule of performances, plays, art presentations and exhibits, all supported by its degree programs in music, theater, dance and visual arts. In Bridgeport, Connecticut, Housatonic

Community College's Museum of Art uses rotating theme-based exhibits to educate—about the area's past, social issues, and the arts themselves.

President **Judith Hansen** has taken Independence Community College's William Inge Center for the Arts in a small Kansas town (9,000 population) and made it into a regional hub for playwrights, performers and directors. In addition to its well known annual theatre festival and regular plays, the college supports playwrights in residence, has a one-act competition, offers workshops and has a rural arts education day. The college is now targeting high school arts programs. Despite the success, the arts programs struggle for resources, competing with training for industry and athletics.

Greenfield Community College in rural Franklin County in western Massachusetts sits on the fringe of what is quickly becoming a major creative enterprise cluster. Creative Western Massachusetts has been a lifesaver for a region that had lost much of the manufacturing on which it depended so heavily for decades—metals around Springfield, plastics in the Berkshires and furniture in the northern tier. Today, with support from foundations and the state, the region is building on its existing tourist attractions such as Tanglewood and the Berkshire ski areas to reinvent itself as a center for creative arts. Although the region is home to many distinguished colleges and universities that offer fine arts, Greenfield Community College, as President **Bob Pura** told the conference, is finding a niche for itself as the pipeline for the creative subcultures in the region. The college has 930 students in its arts courses and 800 alumni living in its service area, which includes Northampton and Brattleboro, Vermont, both among the 100 top art cities in America.¹⁴ The local public media, along with the community college, are creating a humanities portal to allow people to learn what's available. The college is increasing its emphasis on music and intends to build a new performance center in Greenfield.

Collective learning and innovation

Community college faculty—especially those teaching in small colleges and in rural areas—have precious few opportunities to interact with peers, try out new ideas, or learn about new methods. Teaching is a demanding, full time—and often more—vocation. In 2002, RTS, with a grant from the Ford Foundation, set out to rectify the situation by creating a multi-institutional forum for sharing, learning and innovation. CraftNet became one of the first such communities of practice, or networks (members listed in Appendix C). Twelve community and technical colleges that either had strong arts and crafts programs or were in the process of building them were invited to form a pilot network to collectively use arts and crafts to serve students and help build local economies. Member colleges set individual and collective goals. Patrick Henry Community College in Martinsville, Virginia, for example, was only at the starting gate when CraftNet formed but, with advice and support from other members, now has a new facility, programs, and an exchange program with a CraftNet college from South Africa. Montana State University's College of Technology has a new program to teach entrepreneurial skills to artisans. Mayland Community College in western North Carolina has a new apprenticeship and marketing program. Hazard has opened its Kentucky School of Craft.

NewMediaArts and Entertainment network is another group of colleges—mostly urban—committed to improving technical programs that support the large and growing but ill-defined jobs supporting the entertainment industry. Member colleges (Appendix C) are working on defining curricula, skill and educational requirements and career paths; establishing industry partnerships and internships; and attracting nontraditional learners. Members are currently working to jointly create an international virtual world music and/or film festival that requires teamwork among students.

The newest creative network is WineNet, a network of colleges from across the U.S. and Canada that have programs in viticulture and enology and, in most, operating vineyards and wineries. (Appendix C)

IV. Reflections and recommendations

The final plenary session of the conference brought all participants together to discuss and share actions, policies, and visions. What can and what should community colleges do to support the arts, culture, and the kinds of economies they imply? How do the arts and culture help students find employment, perform on the jobs, and move up career ladders?

The final session, facilitated by **Bill Bishop**, raised questions, illustrated local issues and efforts, and suggested possible solutions. The audience was in complete accord on the importance of creativity to emerging economies and for curricula that produced more creative workers and entrepreneurs. A number of par-



Conference participants

ticipants discussed the disconnects and tensions that exist such as between business people and crafts people, between art and technical programs, between producing high cost goods for the rich and making art accessible to all.

Among the biggest obstacles raised was the widely held belief that art and business are polar opposites and that commercial success undermines art. Community colleges can help by finding ways to subtly integrate the arts and design into technical and commercial curric-

ula and business concepts into arts and design programs so that the students have a common language and understand the interdependencies. Colleges can also help by providing some of the business functions that handcrafters and digital designers dislike so that they can concentrate more on their core competencies—which most likely do not include marketing or accounting. **Jess White**, director of the Office of Economic and Business Development at the University of North Carolina, challenged the group to think about ways to ensure that interventions are at a scale that can make a difference. He also called for a best practices clearinghouse, colleges willing to take the lead and seed grant money.

Some participants suggested that European colleges seem to more effectively integrate art, industry and design and that their governments are more supportive of creative industries, perhaps because they have a longer tradition in Europe. The two days of presentations and discussions led to a number of premises on which to base arguments for increased emphasis on arts and design. Arts and design, participants agreed, can:

- *enrich the colleges' learning environment in ways that improve the creative abilities and employability of students;*
- *enlarge the economic base of a community in areas not previously emphasized;*
- *attract marginalized populations into a learning environment in which they are comfortable and can succeed; and*
- *add to a community's quality of life and make it more attractive to talent and knowledge-based companies.*

A number of action steps emerged from the conference and discussions, presented

below with examples drawn from existing practice. They assume that the arts, design and culture represent not just a measure of quality of life but also business opportunities, competitive niches and local amenities.

1. Incorporate art and design in technical and commercial programs

Art and design used to be part of vocational education, which were originally called the manual “arts” and domestic “arts.” American manufacturing was, up until the middle third of the 20th century, primarily a craft in which success depended largely on the novelty of the product. Industrialized nations may have to return to their traditional niches in novelty and design and target markets where aesthetics, not price, is the decisive factor for consumers. The traditional manufacturing clusters that have continued to prosper in northern Italy, for example, are those that incorporate art and design in their products. This suggests that work force ought to have the skills needed to produce highly crafted or designer goods and creative services.

Adding the element of art and design to already overloaded technical and commercial curricula will be challenged by competing interests and similar demands from, for example, those exhorting colleges to increase emphasis on basics, entrepreneurship, international skills, or the humanities. The tipping point may be the realization that colleges that teach creativity or use the arts to improve other workplace skills find that it (a) boosts interest in traditional programs that have had trouble attracting students and (b) improves core skills.

- *The integration of the arts into the welding program at Bellingham Community College in Washington increased welding skills and also attracted students.*
- *In Ireland, Galway Mayo Institute of Technology’s furniture college requires design and manufacturing students work as teams for 30 weeks on real industry projects.*

2. Teach business and entrepreneurial skills in creative occupation programs

Historically educational institutions placed arts for artists under the liberal arts, as courses to give students a well rounded, not occupationally grounded, education. Since the arts are not intended to prepare students for the work place, they include little if any practical business or entrepreneurial education. Yet business skills are more important to the creative individual who is far more likely to have to manage a business than the typical community college graduate.

The creative sector is dominated by independent artists, freelancers, and consultants and by micro-enterprises, and in no other economic sector is entrepreneurial skill more important. Even hairstylists are more likely to own their own shop, or “chair,” than be employed. In the industry classification “arts, entertainment and recreation,” 30 percent of

The creative sector is dominated by independent artists, freelancers, and consultants and by micro-enterprises, and in no other economic sector is entrepreneurial skill more important.

those working are self-employed. Therefore, it should not be surprising that many community colleges are attempting to introduce more business education into their programs and develop business support programs for students once they’ve left the college.

- *Montana State University’s College of Technology at Great Falls* has created a new associate degree program (TRACE) that focuses on creating entrepreneurial artists and designers who know how to write a business plan, manage cash flows and market their goods.
- *Haywood Community College* in Waynesville, North Carolina, has integrated a proven national entrepreneurship curriculum called REAL Enterprises into its crafts programs. The college also runs a summer “boot camp” to teach business skills to artisans.

3. Provide business services to craft-based enterprises and artistic services to mass market enterprises

Beginning in the early 1980s, community colleges assumed responsibilities for delivering real services to companies. Changes in company organization or technology, colleges discovered, required retraining and well equipped labs and centers at colleges could be used to induce companies to modernize. The advanced technology centers became the most popular mechanism and the forerunner of the manufacturing extension partnership. That

The arts and design are an underutilized entry or reentry gateways to education.

same model designed for small manufacturers can be applied to creative enterprises that need help with areas in which they lack expertise, which may include solving technical production problems, purchasing supplies, marketing, designing and supporting web sites, raising capital, or simply finding partners. Technical programs working with manufacturers can link those that need help with design with local companies or student interns.

- *Dundalk Institute of Technology* in Ireland in cooperation with a local university and Dream Ireland, Ltd. launched the Midas project in June 2004 to support companies in film and video technology, animation, computer games, and digital design. As lead college, DIT will assist with research projects, skill development, and business assistance.
- *Edmonds Community College* in Washington and *Haywood Community College* in North Carolina are hosting Art Business Institute Workshops, which provide knowledge about product development, pricing, public relations, wholesaling, and accounting to artisans, gallery owners, and related small business owners.

4. Find innovative ways to attract and support non-traditional and re-entering students

The arts and design are an underutilized entry or reentry gateways to education. Many of the programs in the arts, design and creative occupations are overwhelmingly populated by non-traditional students—defined by age, educational background, socio-economic status, or ethnicity.

The handcrafts tend to draw from older populations, most of whom have been out of school for some time. Because it takes time to build a customer base, it appeals to people who have assets and are changing careers, who are looking for secondary incomes by turning their hobbies or interests into businesses, or who have few other choices. Programs that target the entertainment industries draw younger students, many of whom have rejected schooling but are attracted back to programs that connect to their interests and environment. The digital creative and design industries attract both a younger population of students that has both the computer skills and artistic talents and more educated career changers from other technical fields. Each of these populations calls for a different marketing strategy and different support system. Older students and career changes may begin in continuing education and advance into degree programs. They need stronger peer support, flexible scheduling and child care. The younger, more marginalized populations want programs heavily concentrated on their interests and introducing basic skills in the process. They'll be attracted to programs that can quickly connect to their interests and artistic talents.

5. Partner with arts and cultural organizations to reach out to the community

Community colleges are accustomed to sitting at the table with economic development officials, employers, and chamber executives—but not with the arts community. It's the rare

community college official who serves on arts council boards and vice versa. North Carolina is one such rarity, with system president Martin Lancaster having served a past chairman of the North Carolina Arts Council. North Carolina has given the arts a priority, and the state offices are a showroom for student art and craft. North Carolina even had a Visiting Artist Program in partnership with the North Carolina Arts Council from the 1970s until 1995, when lack of funds shut it down. It placed professional artists on our community colleges campuses to practice their arts, some of whom stayed with the colleges and started new arts programs. A number of colleges partner with nonprofit organizations to support and promote museums, performance, and cultural centers that bring music, theater, and dance to the community at large.

- *Bucks County Community College* in Pennsylvania has operated an Artmobile since 1975 to take art out into the community and public schools. Now in a 48-foot trailer, the Artmobile stops throughout the county at libraries, community spaces, and schools targeting its exhibits to its audience and providing audiences with printed materials.
- *Mayland Community College*, in partnership with HandMade in America, established a crafts, aquaponics, and organic gardening incubator and crafts gallery—all powered by methane released from the landfill.

6. Define economic opportunities, skill requirements and pathways for successful careers in the arts and design

Occupational and entrepreneurial opportunities in many of the creative enterprises are under-counted and documented. The former National Skills Standards Board combined arts and entertainment with sectors like telecommunications, computer services, and information services—all of which received

far greater attention. There is a need to document entry points and advancement opportunities for arts and design-related careers to make the opportunities more transparent and available to high school and college counselors,

There is a need to document entry points and advancement opportunities for arts and design-related careers to make the opportunities more transparent and available.

workforce boards and employment agencies, as South Africa has done through its Sector Skills Council. This type of work has untapped potential for attracting and retaining many non-traditional learners. Some agency or coalition of agencies, however, has to step up and take responsibility for:

- *defining occupations in terms of content, core skills, skills that provide holder with advantages that advance in job queue, educational qualifications and experience requirements;*
- *describing workplace context and special conditions that affect work schedules, responsibilities, physical demands, etc.;*
- *estimating projected demand both for employment and markets;*
- *mapping career paths in terms of alternative entry points, employment and entrepreneurial potential, skills and credentials needed for advancement and/or economic success, and sources of support; and*
- *establishing articulation agreements with secondary schools and baccalaureate programs.*

A few places where the labor market demand for the creative industries is obvious have developed these requirements for some fields

- *The Private Industry Council for Silicon Valley* developed a labor market analysis for the digital media industry that described specific skills, core competencies, educa-

tional requirements and “star qualities” for occupations in the cluster.

- *Santa Monica Community College’s Academy for Entertainment and Technology* offers a “Middle College” summer program to enable high school students to build a portfolio that will help them qualify for the college programs.

7. Support professional development and inter-institutional learning

Professional development, opportunities to interact with peers and benchmark other programs, are especially important for faculty in creative occupational programs, which are more varied and have fewer standards and benchmarks for best practices. Community college faculty carry heavy teaching loads that allow little time for curriculum development, innovation, and learning. Faculty exchanges, study tours and networking produce innovative results. Resources ought to be set aside for professional development and collaborative activities, such as learning and innovations alliance.

- *CraftNet*, managed by RTS under a grant from the Ford Foundation, is an alliance of 12 colleges from the U.S., UK, and South Africa working toward more effective and innovative ways to prepare and support arts and crafts based education programs and enterprise development.

Internships that place artists and designers in manufacturing and commercial firms might demonstrate to the companies the value of the arts and design.

- *EntertainNET*, also managed by RTS, is a similar alliance of nine colleges from the U.S., South Africa, and Germany developing innovative programs for jobs and companies that support the music, film, video, and digital entertainment industries. Colleges,

for example, are working towards a virtual international music festival that will travel among states and countries and operate in different environments and cultures.

8. Designate specific colleges as lead institutions, or “cluster hubs,” for arts and arts-based industries.

In many states and nations that have adopted clusters as organizing frameworks for economic development, community colleges are considering models to fit those frameworks. Many have already developed a critical mass of expertise and become de facto “cluster hubs” by responding to the specialized needs of regional industry concentrations. Creative enterprise economies, however, are rarely considered for cluster hubs in the U.S. Specialized less-than baccalaureate colleges for arts, crafts, and design are more common in other industrialized countries where the crafts and design have been held in greater esteem. In the U.S., such colleges—especially if they also included the digital arts—could be a major creative engine for regional economies.

- The mission of *Santa Monica Community College’s Academy for Entertainment and Technology* is to prepare students to become flexible professionals in the fast changing media fields. Near the heart of Southern California’s entertainment cluster, the program has an active industry advisory board and students can intern with industry partners.
- *The Glamorgan Center for Arts and Design Technology*, which is part of Coleg Morgannwg, in Wales, has a world class animation program. Students begin by learning learn handcrafts and then move into the digital skills. Students each year compete for “Glammys” and graduates are prime candidates for Disney, BBC, and other major media companies.
- *The Fashion Institute of Design and Merchandising (FIDM)* in the heart of Los

Angeles' international craft and media industries prepares students in fashion, visual arts, graphic design, interior design and entertainment. The 30-year old, 5,000-student college awards Associate of Arts degrees and Advanced Study programs in 18 industry majors. With close ties to industry, it maintains an alumni network of 30,000 to help advise and place students.

9. Establish internship programs with artisans and industry

Despite the abundance of evidence of the value of experiential learning, most U.S. programs have little, if any, work based learning requirements. The arts, crafts and design lend themselves particularly well to apprenticing, learning from masters and learning from one another. Since only so much can be learned from textbooks. Therefore, the curricula for creative occupations ought to include a significant number of internship or apprenticeship credits. Existing federally funded apprenticeship programs, however, do not yet recognize these fields. In addition, internships that place artists and designers in manufacturing and commercial firms might demonstrate to the companies the value of the arts and design and give the students a chance to learn about the commercial parts of their business and businesses to learn from the creative impulses of the artists and designers.

- *The Massachusetts Cultural Council* provides grants of up to \$6,000 for a traditional arts apprenticeship program in which individuals work with master artists and craftspeople.
- *HandMade in America* is jointly establishing an apprenticeship program for a Studio Technician with Haywood Community College in North Carolina that alternates classroom education and working with an artisan/mentor.

10. Design creativity benchmarks for community colleges

Community colleges have few means to assess

The arts, crafts, and design lend themselves particularly well to apprenticing, learning from masters, and learning from one another. Only so much can be learned from textbooks.

their progress in cultivating creativity or supporting creative needs of their economies. Attendees at the conference were unaware of any existing benchmarks that community colleges could use to assess their effectiveness in using and supporting the arts and culture but agreed that measures could be useful. Such standards have been recommended for universities. Similar standards would help colleges to measure their own progress over time and, if done for a system, know where they might want to consider change. A sample of benchmarks are shown below.

- *Percent of total resources allocated to arts and design*
- *Number of arts or design programs available*
- *Percent of hours in arts or design in sample of tech and commercial curricula*
- *External or community programs in arts sponsored by college annually*
- *Percent of graduates completing programs for "creative" occupations*
- *Number of nontraditional students enrolled in creative programs and retention rates*
- *Release time and resources for faculty learning and development*
- *Internships/employment relationships with creative enterprise*

V. The cool community college

It does not take special insights to the future to predict that creative expression will be one of the larger sources of growth and advantage. In a global economy, industrialized nations with high costs will have to find new advantages. While industries that use advanced technologies, rely on R&D and find niche products that are not easily imported are the most obvious suspects, cultural tourism, creative services, and crafted products—though less obvious—will also become significant sources of growth, especially in smaller cities and rural areas.¹⁵

How can community colleges orient their place in the community as the most accessible source of learning and knowledge to this new and less familiar source of economic opportunity for their students and regions? The more familiar and traditional role in the economy has been as source of technical skills and information. Community colleges have paid far less attention to the creative and artistic as-

Will community colleges be able and willing to adapt to the needs of companies that depend on originality and new forms of expression?

pects of work, forms of growth, or types of students. Will community colleges be able and willing to adapt to the needs of companies that depend on originality and new forms of expression? What will be the hallmarks of the community colleges and systems that do try to integrate creativity and culture more deeply into their programs and institutions? The colleges and college systems that do may take on some of the following characteristics.

- *Community college systems will understand the roles that creative sectors can play in their regions and the potential value of art*

and design as competitive advantages in other sectors and integrate that knowledge into plans and priorities.

- *Students in technical and commercial programs will be encouraged—and in some programs required—to take applied arts or design courses. The arts will also be incorporated into some process courses to cultivate creativity and enhance communications skills, which will increase employability and productivity.*
- *Programs intended to develop a student's talents and knowledge in career fields based on arts and design will be offered in both applied arts and applied sciences tracks with options for transfer in both, as continuing education.*
- *Students that wish to apply their creative talents to earn a living will be encouraged and supported with programs of study that include not only studio techniques but also business and entrepreneurial competencies, marketing and networking skills and opportunities to apprentice with masters.*
- *The arts and design will attract new and non-traditional learners into college courses that match their recreational interests and reward their untapped talents with the expectation that early successes will encourage them to continue along career pathways and perhaps into degree programs.*
- *Community college will work hand in hand with local arts councils, design centers and economic development agencies to bring cultural and recreational attractions to the community.*

Looking to industries that produce arts and crafts is still a risky path to take in

economic development if viewed in isolation, but if matched with parallel investments in compatible knowledge intensive industries that appreciate the arts and culture and that thrive on design, it may be the most promising path. The community colleges that choose a path toward a creative economy gives

students these opportunities and supports them as they develop their skills. Those that most effectively integrate the arts and design into their programs, pedagogies and institutional culture are likely to have a positive influence on the future of their students and communities.



[Play rehearsal at Independence Community College, Kansas](#)

Appendix A. **Benchmark Practice Web Links**

College of the Redwoods Fine Furniture Program, California

<http://www.crfinefurniture.com>

CraftNet

<http://www.rtsinc.org/craftnet/index.html>

CreateSA, South Africa

<http://www.createsa.org.za/index2.html>

Energy Xchange, North Carolina

<http://www.energyxchange.org/>

EntertainNET

<http://www.entertainnet.org/>

Finlandia University School of Art and Design, Michigan

<http://www.finlandia.edu/flashpage.html>

Galway-Mayo Institute of Technology

<http://www.gmit.ie/>

Galway-Mayo Institute of Technology Furniture College

http://www.gmit.ie/prospective_students/prospectus2005/campus/letterfrack/

Greenfield Community College, Massachusetts

<http://www.gcc.mass.edu/>

HandMade in America

<http://www.handmadeinamerica.org/>

Independence Community College William Inge Center for the Arts, Kansas

<http://www.ingefestival.org/>

Montana State University College of Technology Great Falls

<http://www.msugf.edu/>

Montana Creative Enterprise Cluster

<http://www.rtsinc.org/whatsnew.html>

New Brunswick College of Craft and Design, Canada

<http://www.nscad.ns.ca/>

New England Creative Economy

<http://www.creative-economy.org>

Penland School of Craft, North Carolina

<http://www.penland.org/>

Regional Technology Strategies conference web site

<http://www.rtsinc.org/Asheville>

Walla Walla Community College Viticulture and Enology, Washington

<http://www.wvcc.edu/programs/proftech/wine/index.cfm>

Appendix B. **Speakers and Topics**

Rebecca Anderson, Executive Director, HandMade In America, Inc., Asheville, North Carolina

Beate Becker, Founder and Executive Committee member of the New England Creative Economy Council

Bill Bishop, Reporter for the Austin (TX) American-Statesman

Jon Brookhouse, Associate Professor, School of Art & Design at Finlandia University

Marion Coy, Director, Galway-Mayo Institute of Technology

Raymond R. Geary, Dean of Community and Economic Development, College of the Redwoods, Eureka, California

Tim Glotzbach, Dean of Heritage and Humanities at Hazard Community & Technical College and Founding Director/Dean, Kentucky School of Craft (KSoC) in Hindman, Kentucky

Leoni Hall, Consultant to CreateSA, South Africa

Heikki Jylhä-Vuorio, Dean of the International School of Art and Design, Finlandia University

Robert Kavanagh, Principal, New Brunswick College of Crafts and Design

Mary Powell Kirk, President of Montgomery Community College, Troy, North Carolina

H. Martin Lancaster, President of the North Carolina Community College System

Joanne MacInnes, Director of the Business Innovation Center at Finlandia University

Nigel Paine, Head of Training at BBC in London

Robert L. Pura, President of Greenfield Community College in Massachusetts

Stuart A. Rosenfeld, Principal and founder of RTS in Carrboro, North Carolina

Geoffrey Sutton, Director of Montana's Creative Enterprise Cluster Development Program

Michael Tibbetts, Co-founder and Director of Scottish Enterprise's cluster initiative for creative enterprises

Paddy Tobin, Program director, Bachelor of Science Degree in Furniture Technology at GMIT at Letterfrack

Steven L. VanAusdle, President of Walla Walla Community College in Washington

Brad Williams is Director of the Munro Foundation and Director of Special Projects for Munro & Co., Inc., Hot Springs, Arkansas

Moderators

Jim Clinton, Executive Director, Southern Growth Policies Board

Greg F. Rutherford, Vice President for Economic and Workforce Development at Haywood Community College

James F. McKenney, Vice President of the American Association of Community Colleges

Mary Moe, Dean, Montana State University College of Technology-Great Falls

Jesse L. White, Jr., Director of the Office of Economic and Business Development at the University of North Carolina at Chapel Hill

Appendix C. **Creative Economy Learning Networks**

CraftNet

Glamorgan School of Design, Coleg Morgannwg, Wales
Haywood Community College, North Carolina
Hazard Community College, Kentucky
Hocking College, Ohio
Esayidi FET, South Africa
Mnambithi FET, South Africa
Mayland Community College, North Carolina
Montana State University College of Technology-Great Falls, Montana
Patrick Henry Community College, Virginia
Plymouth Coll. Arts & Design, United Kingdom
Santa Fe Community College, New Mexico
Southeast Community College, Kentucky
Southern West Virginia Community College

NewMediaArts Network

Coleg Morgannwg, Wales, UK
Durban Institute of Technology, Durban, South Africa
Guilford Technical Community College, NC
Siemens Professional Education, Berlin, Germany
Howard Community College, Columbia, Maryland
Mission College, Santa Clara, California
Shoreline Community College, Seattle, Washington
Valencia Community College, Orlando, Florida

WineNet

Chemeteka Community College, Salem, Oregon
Davidson County Community College, Lexington, North Carolina
Niagara College, Niagara-on-the-Lake, Ontario
Okanagan University College, Penticton, British Columbia
Surry Community College Foundation, Dobson, North Carolina
Walla Walla Community College, Walla Walla, Washington
Kevin Kane, BEES Consulting Group, South Africa
Grayson County College, Denison, Texas
Otago Polytechnic, Cromwell, New Zealand
Santa Rosa Junior College, Sonoma, California
Shawnee Community College, Ullin, Illinois

Appendix D. **Agenda**

Community Colleges in Creative Economies **Sunspree Hotel, Asheville, North Carolina, November 4-5, 2004**

November 4

- 8:45 am Traditional Appalachian music, Bruce Greene
- 9 am Greetings and remarks: Martin Lancaster, President,
North Carolina Community College System
- 9:30 am **Session I: Crafting a new economic development strategy**
Facilitator: Bill Bishop, Austin American-Statesman
Beate Becker, New England's Creative Economy
Stuart Rosenfeld, An architecture for a new economy
Becky Anderson, Impacts on learning, impacts on earning

Lunch

Putting creativity into the workforce, Nigel Paine, Head of People Development, BBC, London

- 1:30 **Session II: Colleges that do it in Style: Examples from around the World**
Facilitator: Jim Clinton, Executive Director, Southern Growth Policies Board
Leonie Hall, CreateSA, South Africa
John Brookhouse, Heikki Jylhä-Vuorio, and Joanne MacInnes, Finlandia College, Hancock, Michigan
Marion Coy, Galway Institute of Technology, Ireland
- 3:30 **Session III: Art as Competitive Advantage: Examples from the U.S. & Europe**
Facilitator: Jesse While, Jr., Executive Director, UNC Office of Economic & Business Development
Geoff Sutton, Montana Creative Enterprise Leadership Group
Brad Williams, Munro Shoes, Hot Springs, Arkansas
Mike Tibbetts, Scottish Enterprise's Creative Enterprise Cluster
- 6:00 pm **Reception, Music**
Bruce Greene, fiddle
Rob Levin, guitar
Mary Eldridge, concertina

November 5

- 9:00 am **Session IV: Gallery of Benchmark Practices**

Parallel workshops and discussions on functions for colleges

Creative Individuals: Integrating art and design into technical and commercial curricula

Facilitator: Greg Rutherford, Vice President, Haywood Community College & CraftNet
Gerald Pumphrey, Arts and welding, Bellingham Community College, WA
Paddy Tobin, Galway-Mayo Institute of Technology's Furniture College
Robert Kavanagh, New Brunswick College of Crafts and Design, Canada

Creative Enterprises: Educating and supporting artisans

Facilitator: Mary Moe, Dean, MSU-Great Falls College of Technology
Tim Glotzbach, Kentucky School of Crafts, Hazard, Kentucky
Robert Pura, Greenfield Community College, Massachusetts
Mary King, Montgomery Community College, North Carolina

Creative Environment: Colleges supporting culture and clusters

Facilitator: Jim McKenney, AACC

Judith Hansen, Independence Community College, Kansas

Steve VanAusdle, Walla Walla Community College, Washington

Ray Geary, College of the Redwoods, California

11:00 am Plenary: Wrap up and policy suggestions

Facilitator, Bill Bishop, Austin American-Statesman

12:00 pm TA³ business meeting and working lunch

1:00 pm Study Tours

Penland School of Crafts, EnergyXChange *or* Haywood Community College Crafts Center and Waynesville art district/downtown

Notes

1. David Barboza, "In Roaring China, Sweaters are West of Sock City," *New York Times*, December 24, 2004.
2. Stuart Rosenfeld, "Crafting a New Rural Development Strategy" *Economic Development America*, U.S. Economic Development Administration, Summer 2004.
3. Jonathan B. Cox, "Art.com raising \$30 million," *Raleigh News & Observer*, February 17, 2005.
4. Kevin F. McCarthy, et al, *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. Santa Monica: RAND Corporation, 2004.
5. The Trans-Atlantic Technology and Training Alliance is an international consortium of community and technical colleges co-managed by RTS, Inc. in North Carolina and CIRIUS, in Denmark, that regularly share information and knowledge and test new ideas (www.rtsinc.org/TA3).
6. Michael Rose, *The Mind at Work: Valuing the Intelligence of the American Worker*, New York: Viking Press, 2004.
7. Stuart Rosenfeld, "Design as Competitive Advantage: The Creative Enterprise Cluster in the

western United States," *European Planning Studies*, 12 (No. 12, Summer, 2004).

8. Daniel H. Pink, "Revenge of the Right Brain," *WIRED*, February 2005.

9. Herbert Read, *Art in Industry*, (Indianapolis: Indiana University Press, 1953).

10. Quoted in Herbert Read, *Art and Industry*, 1953.

11. See <http://www.ncreal.org>.

12. West German Chamber of Handicrafts Association, *The Handicrafts Trade in North Rhine Westphalia*, Dusseldorf: Ministry of Industry, Small and Medium-Sized Business and Technology of North Rhine Westphalia.

13. Governor John E. Baldacci, Address at Bates College, Lewiston-Auburn, Maine, April 9, 2004.

14. John Villani, *The 100 Best Art Towns in America: A Guide to Galleries, Museums, Festivals, Lodging and Dining*, Fourth Edition, (Santa Fe: John Muir Publications, 2005).

15. Examples of the potential that arts and culture hold for rural development are described in John Villani, *The 100 Best Small Art Towns in America*.

